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Edited by J. Nicholson-Smith.

Publishers : The Sanctuary Press, Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, E.C.

Vol. III, No. 30.

May 17th, 1909.

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The Romance of Queen Elizabeth's Violin.

By OLGA RACSTER.

(Continued from page 48).

CHAPTER XI.

THE excessive heat of August was melting into September, when My Lord of Leicester began to feel heartily sick of his enforced imprisonment, and like a crab wedged in a tight crevice he began to make tentative efforts at freedom. During the weary weeks gone by he had been well informed of the happenings at Court. With many a curse he listened to the accounts of his fickle sovereign's infatuation for the 'meddling foreigner' who had frustrated My Lord's own aspirations to become King of England.

'God's blood,' he vowed, 'she shall pay for her treatment of me, and as for that French hound! I'll crush him as a beetle beneath my heel.' So My Lord swore in private, while his innermost thoughts formed themselves on Machiavellian tenets. He was an excellent architect where mischief was the substance to be dealt with. He knew well how to build a fraudulent house on a firm foundation.

As a preliminary step, he first designed an excellent ground-plot for propitiating the Queen. This consisted in attiring himself in his plainest habiliments; in assuming an air of deep contrition, and presenting himself quite unattended at the Palace gates. The spectacle of the humble lonely figure ought

to have softened a heart of stone. Not so Elizabeth, however, she was still angry and refused to see him. So, all uncomplaining and unquestioning, the sad figure returned from whence it came, little knowing that a lilliputian tear was destined to act as his *Fidus Achates*. 'This one crystal drop was seen to start from one of My Lord's repentant eyes by a fellow courtier; a friend. He reported what he had seen to a comrade, and the comrade passed on the gossip. The story was handed from one person to another, growing in proportion to the recounter's imagination, until Leicester's one touch of emotion was classified as a 'flood of tears.' — 'My Lord was in floods of tears,' said one. 'My Lord sobbed bitterly,' said another; phrases which came to Elizabeth's ears, and — moved by her own happiness — caused her to relent in her attitude towards her handsome and contrite Master of the Horse. Finally Leicester received an intimation from his sovereign, that he might consider himself free.

To a haughty nature, few things are more galling, perhaps, than to receive forgiveness. The very suggestion of being lifted out of a former state of dishonour, which the act implies is in itself sufficiently annoying to most individuals. But, when pardon is extended to a man whose mood is far from gentle, the result is dire mischief. So it was with Leicester. He had gained his first coveted point — release — yet the thought that it had been attained through forgiveness was to him as: 'The little foxes that spoil the vine.' Instead of rejoicing, Elizabeth's graciousness

enraged him. He left Greenwich Castle immediately, shaking the hateful dust from his feet with smothered curses, and flung himself off to Kenilworth, without deigning to present himself at a court that harboured that *French hound*—Alençon.

CHAPTER XII.

A SHORT time after Leicester's release, any passer-by gifted with a keen vision would have seen Elizabeth and Alençon late one afternoon drinking in enchanted moments on board her Majesty's royal barge. It was dusk. The rowers rested upon their oars, and there was a bewitching stillness. A stillness undisturbed except for the lapping water against the sides of the barge. Under an awning of crimson, the Queen reclined amid luxurious cushions. In striking contrast to her ordinary dazzling magnificence she was clad in white from head to foot; quite a seductive vision in the half light. At her feet sat Alençon murmuring silver sweetness to his violin's accompaniment. Surely the spirits of passion and romance lingered in the air!

"Sweet the song, the story sweet,
There is no man hearkens it,
No man living 'neath the sun,
So outwearied, so foredone,
Sick and woeful, worn and sad
But is healed, but is glad,
'Tis so sweet."

Alençon half sang, half chanted the lines, of the old romance, in French. Its sweet and mystical significance, its suggestions of a world so different to the world which surrounded the royal lovers—the world of intrigue and wanton pleasures—inspired the couple with a certain sense of peace. It is always a consolation to lovers to find that others have loved no less wisely or tenderly than they. At least the poem acted to some extent as a mitigator on the minds of Alençon and Elizabeth, whose love rested on the knife-edge of opposition.

'No tongue could e'er be gifted with sweeter grace than the minstrel who planned this song,' Elizabeth decided when Alençon ended the loves of 'Aucassin and Nicolette' in a transcendental sort of musical homage on his violin. What numberless suggestions of romance his playing awoke! What endless expanses of bliss! What gossamer flights away from the homespun of daily life! It was like an enchanted thing in Alençon's hands; a fairy, that said: 'Now wish, and your wish shall come true.' Intoxicating, magical music, such as the mad piper of

Hamelin might have played! Then suddenly, like a cloud obscuring the dancing sun rays of a moment ago, the silvery sounds were swallowed in a loud crash. Some nefarious conspiracy had contrived, and succeeded, in ending the life and inspiration that had poured from Alençon's fingers so fluently! There was the instrument, and there was the player, but alas! what a wreck of gossamer dreams did the violin represent! The French Monsieur still rested the instrument against his breast; his bow still hovered over it, but the strings lay curled up in wild confusion, like the limbs of a gnarled oak—cut clean across, and a small dagger lay imbedded, point downwards, in the wood. For an instant Alençon sat as immovable as a sphinx, but the Queen started to her feet giving a sharp cry of alarm. 'What has happened,' she cried, her voice trembling with fright. 'Quick, quick, where is the guard, Monsieur is killed.'

Monsieur, however, proved he was not as the Queen thought, by springing to his feet, his hand upon his dagger. '*Sacre nom de Dieu!*' said he between his teeth, 'so these villains aim at my life. Curse their evil plots!'

'Ho there! Treachery,' shrieked the Queen. Then the Queen's alarm, instead of being appeased, was momentarily intensified by the abrupt appearance of a gaunt figure out of the surrounding darkness.

'Speak!', she commanded courageously. 'What is thy pleasure or mischief with us. Who art thou that doth so boldly thrust thyself upon a sovereign's privacy?'

'If it please you, most gracious Majesty,' answered the figure, dropping upon one knee, 'I am Your Majesty's devoted servitor, Master Will Curtis, captain of your liege's barge-men.'

Back on her pillow sank Elizabeth. Never had those cushions formed a more welcome nest to sooth a beating heart. Alençon meanwhile, stood a pace away from the Queen frowning. He still held the violin—with all its sugard sweetness dissipated—in his hand. Poor prophetic thing, it was now but a visible emblem of thwarted mischief.

'Where is my body guard?' asked the Queen angrily. 'God's blood, if they committed this treachery my revenge shall have no bounds! 'Who attempted this perfidy? Can'st thou tell? 'Your Majesty, the poignard was thrown from a passing barge that came nigh unto us!'

'And the guard saw this and let it pass unchecked! Most villainous men!'

'Nay, Your Majesty, the man who was stationed nearest did jump into the water to



try and board the strange barge, but they did row away at too great a speed for him.'

'Where is this man?' asked the Queen hurriedly.

'Your Majesty! we know not. He hath not returned. Another danger doth threaten us. We cannot dally here seeking him.'

'Danger. What danger?'

'A great storm doth brew about us, your Majesty, and if it pleaseth you not to push onward to Greenwich Palace, I fear it may burst upon us and do great damage.'

(To be continued.)

The Soi-Disant Secret of the Violin Makers of Cremona.

By MAURICE MCLEOD.

(Continued from page 27).

Savart assumed, evidently, that the individual tones of the boards of a violin are more powerful than the tone of the air-space between them which is incorrect.

A much finer quality and density—if such a word is exactly applicable—of tone is obtained if these boards are tuned in the most sympathetic manner to each other and to the intervals of the strings. In other words, if there be a fifth between the two boards, as in the manner of the Italian makers, excellent tone will result. Exactly what note is found to produce the 'best tone' is no doubt Dr. Grossman's 'secret,' but I cannot imagine any maker will take very long to ascertain this by a series of experiments.

The quality of the wood is a great factor in all this, and hence you will find the thicknesses required in one piece of greater density will be different from another of less density, and this is best attained by harmonically tuning the boards. Now you will understand why merely 'an exact copy' of Stradivari, Guarneri, etc., is rarely successful. The fact is, it is a great adjunct to a violin maker to have a highly sensitive ear. Much can be accomplished by a fine eye and gauges, but the ear-drum is an important aid.

It may be of interest to note that Dulong gives the velocity of sound through solids thus:—

Material	@ 20° C	@ 100° C	@ 200° C	
Lead	4,030	3,951	—	ft pr second
	along fibre	across rings	along rings	
Beech	10,965	6,028	4,643	"
Pine	10,900	4,611	2,605	"
Elm	13,516	4,665	3,324	"
Sycamore	14,639	4,916	3,728	"
Maple	13,472	5,047	3,401	"

A good deal may be calculated from this simple table by the enquiring, so I give it for what it is worth.

In all the foregoing disquisitions but little has been said about the sound-post and the 'bar' as it is called, and I notice that Dr. Grossman, discreetly, is practically silent on these points. But if these are not properly designed, the tone will be infallibly affected. I have known a sound-post which was 'sprung' in, and therefore fitted too tight, ruin the Klang-farbe, as the Germans say; and I have known some Italian fiddles with too weak bars for our present pitch, which is considerably higher than used to obtain, 'give' in the belly near the bridge and the tone in consequence became 'muddy' as painters say.

The quality of the wood of these very important little parts of the instrument should be very carefully chosen of dry, fine yet elastic, pine; and the exact size and position of both will come after long experience.

I observe that the late Mr. Brinsmead in his 'History of the Pianoforte,' 1879, see footnote, p. 42, states that 'the sonorous quality of the wood is mellowed by age, and playing upon the instrument greatly improves the tone, as the molecules of the wood are thus compelled to conform to the requirements of the vibrating strings.' I have already shown that this is not scientifically accurate, but is an illusion. And probably what is meant, is that the strings have got, as it were, acclimatised in a pianoforte and the base has settled to its bearings after a time, and the whole seems to improve harmonically.

Dr. Grossman had a very lucky chance to prove the value of his theory by a certain Herr Lütshg, who stated in reply to the doctor, that to make a well-sounding violin out of acoustically bad wood was impossible, indeed 'nonsense.' So Dr. Grossman accepted the challenge and told him to send him the worst wood he could and they would have a competition. Lütshg being allowed to build his of the best possible wood. Lütshg sent ordinary silver fir not cut on the quarter as it should be but half on the layers as an ordinary plank. This was not quite 'sporting,' but if the violin proved a success the doctor felt it worth while trying to use it. Lütshg felt so certain that no good instrument could be made with this belly that he did not bother about it, the back and ribs which were made from ordinary Brandenburg maple, usually used for fretwork, and finally the instrument was varnished with the worst spirit varnish procurable. On January 5th, 1904, Herr Joachim kindly tested this violin.

(To be continued.)

The New Symphony Orchestra.

By A. R.

AT Langham Place, on March 24th, the New Symphony Orchestra gave a most successful concert before a nearly full house.

PROGRAMME.

OVERTURE ... *Leonore* (No. 3) ... *Beethoven*
 VIOLIN CONCERTO Op. 17 (in D) ... *Hamilton Harty*
 (First London performance) (who also conducted)
 (1) *Allegro deciso*
 (2) *Molto Lento*
 (3) *Allegro con brio*
 SZIGETI—Solo violin.
 SYMPHONY ... Op. 55 (in A flat) ... *Elgar*

The overture was exceptionally well played and considering that it is just over a hundred years old, was wonderfully fresh. We do not remember a better performance of the extraordinary and rapid passage for the strings, which is famous, than on this occasion. Grove has an interesting account of the three *Leonore* overtures to which I would refer you for fuller data, but briefly the facts are:—

No. 1 was written in 1807 for some performances at Prague, which were never given. It remained in manuscript till 1832 when it was published as op. 138.

No. 2 was first played at the *première* of the Opera at Vienna on November 20th, 1805.

No. 3 was first performed at the revival of the opera on March 29th, 1806.

The operatic libretto was by F. Sonnleithner and was founded on the text '*Léonore, or l'amour conjugal*,' written by J. N. Bouilly for the composer Gaveaux.

This same libretto had also been set by Paër, and it was performed at Dresden in October, 1804. In order to avoid tiresome muddles the Vienna authorities caused their performance of Beethoven's setting to be entitled '*Fidelio*.' The composer preferred '*Leonore*,' and so it was under this title that it was published in 1810 by Breitkopf and Härtel. When, however, '*Fidelio*' was revived in 1814 Beethoven wrote a new overture, known now as that to *Fidelio* in E (the three to *Leonore* are in C).

Whether Beethoven was not really satisfied with this powerful work (No. 3) or, as Grove suggested, considered it too deep for an operatic overture, we do not know. I have not much doubt that the latter must have been the case, as the new overture is altogether lighter in vein.

Mr. Harty's new concerto for the fiddle

proved a very interesting affair. Brightly written and neatly scored it received a sympathetic and brilliant performance at the hands of Joska Szigeti and the orchestra under the composer's baton. Both soloist and conductor were many times recalled.

Szigeti is a Hungarian, having been born at Buda-Pesth, and looks about 17. He is a pupil of Hubay and I believe was first heard in England in 1906. He has a charming lovable personality and a brilliant technique. I was rather disappointed with the tone of his instrument, especially low on the E string. When played in this register it really sounded very like a new and raw instrument, yet I believe it is a Guadagnini. If so, then it is curable. He plays in a velvet coat which is thoroughly sensible.

I do not propose to give a detailed account of the concerto as it will not take rank with any of the masterpieces in that *genre*, but will be heard often again, I have no doubt, because of its brightness and Celtic idiom.

The middle movement struck me as by far the best—more real thought and skilful scoring than in either of the others—the wood-wind of the basses being used effectively.

The finale is amusing and rather jiggy with a burlesque cadenza and a humorous coda.

A good performance was given of Elgar's popular last effort. Now that the boom and absurd puffing of this work has died down, and one is able to get a little further away from the picture and judge the perspective more accurately, it is realized that adventitious aid of this description has definitely damaged its reputation, and the work, simply, will not stand these innumerable performances. It does not wear well and is over-full of Roman Catholic stress and mysticism to be ever regarded as of the first water by English folk. It is decidedly alien to the temper of the nation and moreover, from the musical point of view, says absolutely nothing new. Here a bit of Wagner, there a bit of Strauss, and so on, till one really longs for some new note, even be it Sibelius, who has hardly 'found himself' yet. It is deftly woven, however, and was very well conducted by Landon Ronald, who is rapidly gaining golden opinions with his new orchestra—a most efficient body.

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'The Practical Violin School,' &c. 15th November, 1906.
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(d) Tema con variazioni.

IMPROMPTU, F sharp major *Chopin*CARNAVAL *Schumann*

1 Prémable. 2 Pierrot. 3 Arlequin. 4 Valse noble. 5 Eusebius. 6 Flores'an. 7 Coquette. 8 Replique. 9 Papillons. 10 Lettres dansantes. 11 Chiarina. 12 Choyin. 13 Estrella. 14 Reconnaissance. 15 Pantalón et Colombine. 16 Valse Allemande. Paganini. 17 Aveu. 18 Promenade. 19 Pause. 20 Marche des Davidblindes.

THE favourable opinion created by the achievements of Miss Vera Jachles, the Russian pianist, was more than confirmed at her second pianoforte recital at the St. James's Hall, on May 10th. Opening her programme with the classical masters, Miss Jachles departed from the usual order, and put her technical 'show' pieces in the middle. It is quite time that Liszt had the place of honour. In the great pianist's arrangement of Paganini's four Violin Caprices, she easily convinced one of her fine executive abilities. These were evident earlier in Bach's Chromatic Fantasy and Fugue, which was played with clearness and breadth. Beethoven's Sonata, op. 81a, in E flat, was one of the finest renderings we have heard, and the final movement was attacked with spirit. Schumann's Carnival, which closed the recital, found Miss Jachles at her ease, with its many emotions and its varied executive demands.

John Powell.

Our plate is from a portrait by Histed.

VERY remarkable has been the success of that brilliant American pianist, John Powell, who has captured musical London by his wonderful playing. The pianoforte recital given by this artiste on Thursday afternoon, May 13th, in the Queen's Hall, was very largely patronized.

John Powell was born in Virginia. He was a Wunderkind, but unlike the majority of prodigies, he has fulfilled the great promise of his early childhood. Besides being a great pianist, John Powell is no mean litterateur, as will be judged by the stir created in critical circles by a recent article of his on English opera.

We are happy to inform our readers that we have extracted a promise from this artiste to write us a special article on the subject of general musical interest, which will appear in the columns of our next issue.

Auction Prices.

At Messrs. Glendining & Co.'s Argyll Galleries, on April 28th, the following prices were realized:—

Violins—

Banks £4 2s. 6d., Charles and Samuel Thompson, 1730, £2 14s., Hopf £3 15s., Javietta Borelli £3 3s., Busan £4 7s. 6d., Jacobus Stainer £4 1s., Simpson £5 10s., Francois Perain £11 10s., Gaspar da Salo, labelled, £3 5s., Joseph Scott £5 10s.

Violas—

Sebastian Klotz £5, William Forster £8, Derazey £3 3s.

Bow—

James Tubb £3.

A correspondent favours us with the further additional notes of the sale at Messrs. Glendining's on March 31st, as under:—

Violins by—

P. Respini, 1807, £2, Derazey £3 7s. 6d., Cappa £4 7s. 6d., Hill & Sons £1 14s., J. Gagliano label, £22, Barzoni 19s., Pressenda label, £7 10s., Busan £4, Collin Mezin £2 10s., Whitmarsh £3 12s. 6d., Johnson, 1760, £3 7s. 6d., Zanti £3. Several imitation Italian violins brought reasonable prices, from £1 to £9, a large consignment of violins and violas by Carl Zach, Vienna—most of which were extremely well made—realized from 7s. to £4 7s. 6d. They were sold without reserve and the buyers may be considered lucky.

'Cello—

Old 'cello, c. 1810, £7 10s., R. Harrod, 1792, £1 15s., Banks £6 5s., old 'cello £2 5s., Kennedy £12 10s., old 'cello £9 10s.

Bows (violins)—

F. N. Voirin, attributed to (gold mounted), £4, Tubbs £1 14s., Dodd, attributed to (silver mounted), £2 17s. 6d., G. Darbey (gold mounted), £2, Wachold 8s., Gand & Bernadel £1.

Bows ('cello)—

Hill & Sons £1 16s., F. N. Voirin £1 8s.

Catalogues of these sales are to be had on application and the instruments can be viewed (usually) and tried on the day of the sale and two days previous.

'The Violinist.'

Sascha Colbertson.

PROGRAMME.

EGMONT OVERTURE, op. 84	Beethoven
SYMPHONIE ESPAGNOLE	Lalo
CONCERTO No. 2, E major	J. S. Bach
CONCERTO, op. 14	Wieniawski

ON May 3rd M. Colbertson made his first appearance in England. He was born at Glodeni, Roumania, and is about sixteen. Beginning to play at the age of six, at nine he joined the Imperial Conservatoire at Bostoff, Russia. Later he went to Prague. His press notices from Vienna, Prague, Budapest, Berlin, Leipzig, etc., are all very eulogistic, but whether it was that our ears here are more finely attuned than those on the continent—as Joachim was wont to affirm—or whether M. Colbertson was nervous, we cannot say, but the fact remains that his intonation was by no means perfect, in the first item, but improved as he went along. His playing is charming and with a broader tone he should prove an ornament to his profession, for he is undoubtedly an artist. Evidently the large audience realised this and applauded him vociferously. In our opinion the thing he played best was the final movement of a tiresome concerto by Wieniawski. The Bach concerto was graceful but perhaps wanting in the true Bach spirit. It is fatal to attempt to sentimentalize Bach of all virile composers. We shall watch his career with much interest.

PROGRAMME.

SONATA FOR VIOLIN, 'IL TRILLO DEL DIAVOLO'	Tartini
(a) Larghetto ma non troppo—leading to	
(b) Allegro moderato.	
(c) Grave—leading to	
(d) Allegro assai.	
VIOLIN CONCERTO IN D MAJOR, OP. 121	Mozart
(a) Allegro (4-4, D major).	
(b) Andante Cantabile (3-4, A major).	
(c) Rondo (2-4 and 6-8, D major).	
CONCERTO No. 1 IN D MAJOR, OP. 6	Paganini
(with the Sauret Cadenza)	
(a) Rondo. Allegro spiritoso.	
(b) Allegro maestoso.	
(c) Adagio.	

At Queen's Hall, on May 10th, Sascha Colbertson came into his own; in his previous recital he was evidently very nervous in the first item, but improved almost at every movement. On this, his second appearance, after again a slight hesitancy and an occasional nervous touch, especially in his chords on the first and second strings, he proved himself an artist of whom much should be heard. We should be glad to see certain mannerisms decreased if not abolished, such as the

bending of his knees, which tries one if you are watching him, as it is pleasant to do, for oftentimes he seems lost in the subject he is playing.

The young Hungarian player proved that he by no means did his talents justice previously. The famous Tartini Sonata and the Paganini Concerto in D received full and just measure. Indeed, of the latter a really remarkable performance was given. Difficult octave passages, shakes, harmonics, the Sauret Cadenza, all came alike to him; the tone was sure and round; in fact, his playing generally was that of virtuosi. His harmonics were beautiful, the Sauret Cadenza was finely played, but it does not appeal to us. At the close he received an ovation, and gave as three delightful encores: (1) Roderig Bass, Marchentraun. (2) D'Ambrosio, Canzonetta. (3) Chopin-Sarasate, Nocturne in E flat major.

As we go to press, we find the consensus of opinion in the violin world is that Colbertson is the finest pupil that Sevcik has ever trained.

Richard de Herter.

PROGRAMME.

SONATA, Op. 30, No. 2	Beethoven
(a) Allegro con brio.	
(b) Adagio cantabile.	
(c) Scherzo allegro.	
(d) Finale.	

Monsieur R. DE HERTER and Monsieur J. DE MONT.

a 'Le Cigne'	C. Saint-Saëns
b 'Canzonetta'	D'Ambrosio
c 'Perpetuum mobile' (by request)	Ries

Monsieur R. DE HERTER.

a 'L'Absence'	Berlioz
b 'Les Roses d'Ispahan'	Fauré
c 'La fleur jetée'	Fauré

Miss ALICE MANDEVILLE.

SECOND CONCERTO Henri Wieniawski

- (a) Allegro moderato.
- (b) Romance.
- (c) Allegro con fuoco.

Monsieur R. DE HERTER.

a 'Giovinetin'	Blair Fairchild
b 'Quando nasceste voi'	"
c 'Che pena e che dolor'	"
d 'O Rosa, Rosa'	"

Miss ALICE MANDEVILLE.

a 'Le Clavecin'	Paulin de Herter
b 'Airs Russes'	Wieniawski

Monsieur R. DE HERTER.

ON May 7th, R. de Herter gave a particularly fine violin recital at No. 47 Brook Street, the residence of Mr. and Mrs. Bland-Sutton, by whose kind permission he played to a considerable audience, amongst whom were many well-known people, in the unique and beautiful room, which is an exact copy to scale of the Court of the 'Garden of the King's Palace,' mentioned in the ancient books and referred to in the Book of Esther.

A flight of marble steps leads into the Court, which was paved with the same

4p. 52.3 30 (5)



SASCHA COLBERTSON.



RICHARD DE HERTER.



MISS NADIA SYLVA.

beautiful stone. Pillars rose round the sides, the capitals of which were gilded, and had well-sculptured models of the heads and fore-quarters of bulls with gilded horns.

The programme was mainly rendered by Mr. de Herter. Miss D. Bucktrout being the chief accompanist. Mr. de Herter's mastery over his instrument was complete. He gave a full, rich and singing tone, and his harmonies floated through the marble court like the notes from some bird or flute. Whole passages of these were performed in so perfect a manner as to be almost fairy-like. His pianos and pianissimos also were wonderfully rendered. Monsieur J. du Mont played finely, but praise must be given to Miss Bucktrout, who was the chief accompanist. Miss Alice Mandeville was responsible for the vocal part of the programme, which she sang delightfully, with such perfection as can only be attained by a true artist.

Kubelik.

We cull the following from 'The Globe'—
"Herr Jan Kubelik, the king of fiddlers, gave a concert recently in Brussels, and each person present received with the programme a slip of paper relating the following story. A young student at Odessa, named Barsky, had heard the incomparable violinist when he was on a visit to the town. His first impulse was to go to the railway station when Kubelik was leaving, and thank him for the 'divine happiness' he had brought him by his playing. Then the young student went and committed suicide. In a letter which he had left behind he had written: 'I have seen and understood the angels and the demons: after such a revelation there is nothing left for me but to finish with life.' And he finished with it by firing a bullet into his head. The slip of paper added that Herr Kubelik, pale with pity, went to the cemetery, threw flowers on the tomb 'creusée par son archet,' and was respectfully saluted by the comrades 'of his victim.' However blasé one may be, it would be hard to resist such a 'réclame.' The result was that the great Hungarian musician, who was only to give one concert in Brussels, had to give a second. The hall was crowded, old ladies wept unrestrainedly, and next day one of the local critics exclaimed: 'Is it not veritable Art that which can cause such tragic dramas?' He was right. What art and what an artiste!"

Heinrich Dittmar.

We would draw especial attention to the fact that Herr Dittmar has a certificate from Sevcik, authorizing him to teach the Sevcik method.

Spencer Dyke.

Mr. Spencer Dyke possesses several admirable qualities, the chief being his artistic and intelligent methods. He gave a recital on May 10th, at the Steinway Hall. In a well-chosen programme, his interpretation of Leclair's Sonata in D major revealed Mr. Dyke's efficient technique and smooth, neat method of phrasing in a very favourable manner. The accompanist was Miss Irene Asdaile.

Miss Nadia Sylva.

MISS NADIA SYLVA is a violinist of distinction—one gifted with those rare qualities that make the serious musician and faithful executant. Both are essential to an artiste whose interpretation of the classics are to meet with the approval of musicians. When but a child of three, Max Bruch used to take her in his arms and say 'You have music in your eyes.' He did not see her again until two years ago, when they met at the house of a mutual friend, and she played to his accompaniment his G minor Concerto, also his 'In Memoriam.' So touched was he by her interpretation of his works that he exclaimed with much emotion, 'Could I play the violin, I would play those works exactly like that.' Such a compliment from one who is known to be anything but generally complimentary, was the best possible appreciation of her musical intelligence and technical skill. Miss Sylva studied solely with Alexander Cornelis, of the Brussels Conservatoire. After leaving Brussels, graduating at the Conservatoire with honours and winning the first prize with distinction, she went on to various tours in Switzerland, Germany, France and Belgium. She has been presented with medals and diplomas of honour by various musical societies in France, Belgium and Germany, in recognition of her great and undisputed talent, and has won high encomiums of praise from all the greatest artistes, including Sarasate, Ysaye, Max Bruch, Wilhelmj, Caesar Thompson, etc. On several occasions she was specially chosen to play before the late Queen of Belgium, who was always very delighted with her performances and complimented her upon her talent and artistic accomplishments. On her arrival in England, Miss Nadia Sylva fulfilled a short season at the Alhambra Theatre, where her success was remarkable, but she forsook the variety stage for the concert platform, where she has been such an artistic acquisition ever since. She was the only lady violinist to play at the Chappell concerts this season. Our portrait is by Fuss, of Berne.

Francis Macmillen.

PROGRAMME.

CONCERTO in E minor for Violin and Orchestra
(op. 64) Mendelssohn

Allegro molto appassionato.
Andante.
Allegretto non troppo.
Allegro molto vivace.

CONCERTO for Violin and Orchestra in A minor
(op. 28) Goldmark

Allegro Moderato.
Andante.
Moderato-Allegretto.

CONCERTO No. 4, in D minor, for Violin and
Orchestra Vieuxtemps

Andante.
Adagio religioso.
Scherzo Vivace.
Finale Marciale. Andante-Allegro.

ALTHOUGH Mr. Francis Macmillen has been absent from England for two years, his name and talents had apparently not been forgotten, for Queen's Hall was well filled in every part on the occasion of the young American violinist's reappearance. As his playing called forth general praise when he was last in London, Mr. Macmillen had no prejudices to remove. It was just a question as to whether he would achieve all that he promised when next he came among us.

That he has done so, to a remarkable degree, was amply proved on April 14th. In short, America has reason to be proud of her representative virtuoso, and all the more so because Mr. Macmillen combines the highest artistic aims with natural executive faculty. If there is one outstanding impression left of his playing it is that there is much more in reserve than has been expressed. This restraint, for the time being, may disappoint many whose pleasure is in the obvious, but such listeners have only to wait till their turn comes, and Mr. Macmillen, the virtuoso, will supply with an ease that is unsurpassed among living violinists, all that sensation-lovers may require.

In the Mendelssohn Concerto which opened the programme he gave the first movement in a somewhat guarded spirit, due probably, to nervousness. The slow movement was, however, exquisitely played, if a trifle too slow. This made a fine contrast, though, to the rapid pace at which he took the *finale*.

Goldmark's Concerto in A minor proved an interesting work, but it showed Mr. Macmillen in many fine moments of artistic fancy and executive skill. A brilliant account of Vieuxtemps' Concerto in D minor brought the concert to a close, and the concert-giver received an enthusiastic ovation from the audience.

The London Symphony Orchestra, under the conductorship of Dr. Frederic Cowen, was responsible for the accompaniment, which we think was not always beyond reproach as regards *ensemble*.

'The Cremona.'

Notatu Dignum.

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All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only, and addressed to J. NICHOLSON SMITH.

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The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Art of the Month.

A new quartet, calling themselves the 'Dresden' Quartet, made their first appearance in England at the Bechstein Hall. The quartet is composed of Messrs. Emil Steglich, Bruno Eichorn, Arthur Eller, and Joh. Fleischer, all of whom are members of the Königliche Kapelle. Mozart's No. 3 Quartet in E flat major showed that their *ensemble*, for the most part, is well balanced, while their tone production is of the soft singing quality. The last two movements of the Mozart Quartet were most successful. The novelty of the evening, however, was found in the first performance of A. M. Barton's Quartet in E major, which has been favourably received in Germany.

For some weeks past the prospect of a concert beginning at nine has disturbed the serenity of not a few. The innovation was duly introduced at the third New Symphony Orchestra concert at Queen's Hall on April 7th. Continuing the excellent policy of including a modern work by a British composer, the choice fell upon Mr. Granville Bantock's charming little fantasy, 'The Pierrot of the Minute,' which was originally heard at the Worcester Festival, and eventually repeated at a Queen's Hall Symphony concert a short time back. In

Sale or Exchange.

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'Cyclopedia of Music and Musicians,' by Chaplin & Apthorp, 1888. Over 1,000 portraits, facsimiles of music scores, autographs, etc., with excellent bibliographies appended to each article. Best work of its kind. Three vols., quarto. Bound in buckram. Nearly new. Published at about £4. What offers?

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Guarnerius Violin, labelled. Fine varnish and tone. Late owner's seal on back. No reasonable offer refused. Box N.

An exceptionally good Violin Bow. Price 30/- Reply G.E.

'Short Studies on Great Subjects,' by J. A. Froude, 3 vols., bound in cloth. 5/6. Box A.

Violin and piano music for sale, or exchange old viola. **Raff**, op. 85, No 6, 'Tarantella'; **Speer**, op. 4, 'Sonata'; **Rubenstein**, op. 13, 'Sonate'; **Ries**, alter Meister, No. 5, Hasse 'Aria,' No. 14, Duport 'Romanze,' No. 13, Paradies 'Canzonetta'; **Hermann's** Louis XV 'Danse des Ménestriers,' of Paganini; **Thomé** 'Sous la Feuille'; **Vela** (Milan) 'Petite Berceuse,' 'Air de Ballet,' 'Romance Sans Paroles'; **Reber** 'Berceuse'; **La Tarche** 'Danse Tzigane'; **Sauret** Suite Française No. 3 'Nocturne'; **Sitt** 'Maschka Mazurka'; **Léonard** 'La Captive,' 'Gigue,' 'Mélancolie,' 'Un Vieux Amateur,' 'Angelus du Soir,' 'Valse'; **Godfrey** 'Meditation,' 'Solitude,' 'Romancero'; **Ernst** 'Souvenir,' 'Romance'; **Waley** 'Romance'; **Mendelssohn** 'Songs'; **De Berliot**, op. 90, 'Nocturne,' op. 123, 'Elégie'; **Gade**, op. 6, 'Sonate'; **Nedbal**, op. 9, 'Sonate'; **Wilhelmj** 'Romance'; **Wieniawski**, op. 22, '2nd Concerto'; **Schubert** 'Ave Maria'; **Vieuxtemps**, op. 8, Four Romances. Published prices amount to about £7. Will sell as a whole for 25/- What offers separately? Box B.

Violin Bow by Sartory, Paris. Silver mounted, in good usable order, 30/-, or exchange for stamp collection. C.E.

Wedgewood Supper Tray (mahogany) and four Dishes, impressed marks, original. Accept 30/-, carriage extra. Box M.

Beautifully made, well figured mahogany double Violin Case, with solid brass fittings, interior in pink woollen material and sarcenet, by G. Chanot. First offer 35/-, carriage extra. G.D.

Violin, three-quarter size, old Bavarian, good tone. For sale, very cheap. Box Q.

Beginner's Violin, but old and much better than a common new one. 10/6 (postage 1/- extra). G.D.

Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.

CORREDOR.—(1) Yes, the player was the owner of the fiddle placed first. Obviously he would be able to draw forth more from it than from others. But it must have been a fine instrument all the same. (2) We should greatly welcome the test here to which you allude, but of course influence is a powerful factor against such an one being effectually and efficiently carried out. (3) Lorenzo Guadagnini died about 1760, F. Beretta died about 1784, G. Montalde, or Montada, died about 1735. (4) You forget that you are talking, or rather writing, of works of art and that you have to pay for a name. (5) But as a matter-of-fact violins do not improve with age *per se*, nor with playing beyond a certain point. The articles will tell you all else, not here answered, in your letter, which we thank you for.

F. J. (Gravesend).—Cannot trace the maker you name at all. If you send us the instrument we will get an opinion from an expert if you wish.

NEMO (Lewes).—(1) If genuine, probably worth anything from £50 to £150 according to state. (2) Guarnerius we believe. (3) First appeared in 1897.

STRINGS.—English strings stand best in doubtful, especially damp, weather, and can be thoroughly recommended.

JAMES S.—Try our advertisers.

London, E.C.—Hart's works are going out of print, we believe, so you had better obtain at once and enquire from them (see cover). There is no book on Gaspar da Salo in English, but his dates are 1542-1609.

W. J. (Sunderland).—Join a local orchestra if you have one in Sunderland. It will improve your reading enormously, and play Kreutzer (Massart's edition) steadily using the different fingerings given. You can master practically the whole of the art of fiddling from these famous exercises.

P. L. (Edinburgh).—(1) Date about 1800 (2) uncertain.

L. A. R. (Norwood).—We are sorry we have been unable to review the new dictionary by Grove and others. The publishers have not favoured us with copies, apply at your nearest free library. But we observed a good many mistakes in one volume which we have seen. If you are writing for lecturing purposes it would be wise to get your MS. revised by someone really up in the subject, as works of reference are not always reliable. You must remember to take into consideration the limitations and prejudices of those who contribute articles and judge accordingly.

F. M. P. (London, S.E.).—(1) Cannot say without seeing instrument. One was sold at Glendining's near Oxford Circus, a month or two since (the last we can trace) for £3 10s., with Messrs. Hill & Sons' guarantee, but some violins labelled Joseph Hill which we have seen were Italian. So it is difficult to form a proper criterion. (2) We believe that the firm mentioned in Pepy's diary had no connection whatever with the present firm.

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Tchaikovsky's B flat minor Pianoforte Concerto, Mr. Leonid Kreutzer, a pianist who had not previously been heard in this country, showed us Tchaikovsky the technologist, rather than Tchaikovsky the man. Mr. Kreutzer is without question a master of the keyboard, even as he possesses all the more solid qualities of musicianship. His method is vigorous and clear cut.

The fourth concert, at the Queen's Hall on April 23rd, commenced with Mr. Ronald's 'A Birthday Overture,' a pleasing composition in its happy blend of the martial and the lyrical. The Fugue on the name Bach, by Robert Schumann, arranged for orchestra, with an introduction by Mr. Filson Young, is more remarkable for its cleverness than for its appropriateness. The orchestral treatment of the fugue is thoughtfully executed, and the alternate exposition of the theme by strings and wood-wind is set forth with skill. Mr. Francis Macmillen's performance of the solo part of Mendelssohn's Violin Concerto was alluring in the silvery sweetness of the tone and the suavity and sympathy of the lyrical passages. In the first movement the bravura playing was strong and pure. The most striking feature of the afternoon was the performance of Tchaikovsky's Fourth Symphony, which concluded the concert. Here the playing was of the finest, and Mr. Ronald at his best. Conducting without the score, he had complete command of his orchestra. The result was one of the most interesting interpretations of this work that we have heard. He fully realizes the almost pagan savagery, the rebellion against a dire fate, and the brooding melancholy that haunt this symphony. The manner in which the playing brought out the special character of each movement—the barbaric splendour of the first, the sad tenderness of the second, the mood picture of the third with the suggestion of the bitter-sweet of love and life, and the passion and strength of the finale—reflected the greatest credit on both Mr. Landon Ronald and his orchestra.

The Queen's Hall Orchestra's concert on April 24th was notable for two things—the visit to London of the Norwich Festival Choir and a striking performance, in so far as the concerted numbers were concerned, of the 'Dream of Gerontius.' Indeed, it is seldom that the Demons' Chorus or the final 'Praise to the Holiest' have, in point of correct execution, been as faultlessly sung. Two instances may be quoted in proof of the high pitch of efficiency to which Mr. Henry Wood, who conducted, and Mr. Haydon Hare, the chorusmaster, have brought the choir—the

opening pianissimo in the 'Kyrie Eleison' and the soprano crescendo in the final Angels' hymn.

Miss Grace Sunderland and Mr. Frank Thistleton started their fifth series of three concerts at the Bechstein Hall on April 28th. The works performed are confined only to those of the older masters of the sixteenth, seventeenth, and eighteenth centuries. Thus the programme was filled with the names of Purcell, Bach, Blow, and Haydn. The concert-givers were heard in a very graceful reading of Haydn's Violin Concerto in G, in which they adequately retained the old-world atmosphere that is always associated with this master's music. Preceding this work was Telemann's Suite for two violins, viola, bass, and piano, Miss Sunderland and Mr. Thistleton being joined by Messrs. Charles Woodhouse, Hugh Wyand, and Claude Hobday. Their sense of colouring in playing the different old dance forms, such as the 'Gavotte,' 'Minuet,' 'Rigodon,' and 'Forlane,' was delightful to hear.

A quartet of ladies, curiously called on the outside of the programme the Solly Quartet and inside the 'Frosch,' gave their first concert at Bechstein Hall on May 3rd. Performances of quartets by Haydn and Beethoven proved that these young instrumentalists have the capacity for playing chamber music. The tone was good, and the *ensemble* on the whole satisfactory. An interesting feature of the programme was the performance of a quatuor for two violins, cello, and clavecin, by Couperin, which illustrates in fourteen short movements the translation of the composer Lully to a place among the immortals, and his musical contest there with Corelli. The old music proved of much interest, and was played with the lightness and grace it required.

A large audience gathered at Queen's Hall on May 4th to hear one of the most eminent musicians of France—M. Widor. The composer's visits to this country have been infrequent. The Philharmonic Society induced him to come to London in 1888 to conduct his choral and orchestral work, 'La Nuit de Walpurgis,' and it is understood we are indebted to Messrs. Steinway for the present visit. A brilliant career stands to the credit of M. Widor's 64 years, during the earlier part of which he gained the reputation of being one of the greatest organ virtuosos of the day. In 1869 he obtained the enviable position of organist at St. Sulpice Church, far-famed for its fine instrument, and later succeeded the famous Belgian composer, César Franck, as leading professor of the theory of music at the Paris Conservatoire. No fewer than ten

symphonies stand to his name, and the third of these, for organ and orchestra, opened the programme. It is stirring, militant music as a whole. The church 'processional' was evidently in M. Widor's mind when he penned the voluminous Amen-like coda. As a writer of effective pianoforte music, he shone in a Fantasia for this instrument and orchestra, which proved one of the most delightful items on the programme.

Miss Edith Smeraldina is only 12 years of age, and gave her first recital at the Bechstein Hall on April 29th. The training she received from Mr. Zacharewitch, with whom, she is still studying, has given her a sense of phrasing which should stand her in good stead. The programme was ambitious for one of her years and abilities. Max Bruch's Concerto in G minor was included.

The Royal Amateur Orchestral Society gave one of their interesting and enjoyable concerts at Queen's Hall on April 29th, conducted by Mr. Arthur Payne. The instrumental portion of the programme included Dvorák's Symphony, 'From the New World,' the performance of which was distinguished by the breadth and animation of the playing. Another feature of the concert was Mr. Harold Bauer's brilliant playing of the solo part of Saint-Saëns's Pianoforte Concerto in G minor.

The Brockley and Lewisham Orchestral Society, of which Mr. Coleridge Taylor is president, gave their first concert at St. Peter's Hall, Brockley on April 29th. The well chosen programme showed a high standard of culture. The occasion was marked by the assistance of Miss Evangeline Florence and the violinist, Miss Jessie Bowater. Mr. Fred Leeds conducted and Miss Florence Montgomery was a capable accompanist.

Mr. Thomas Beecham's concert at Queen's Hall, on April 19th, promised well. An excellent start was made with the Overture from Smetana's 'Die verkaufte Braut,' an old favourite with Mr. Beecham, in which the playing of the opening theme especially was incisive, clear, and bright. An orchestral poem by Arnold Bax, 'Into the Twilight,' introduced a work by yet another folk-song enthusiast. Mr. Bax has hit upon some characteristic and workable themes. It is sincerely felt music, and in that respect it reflects its poetic basis—Yates's poem of the same title.

M. Ysaye and M. Pugno gave the first of three recitals at Queen's Hall on May 5th. It is to be hoped that the famous Belgian violinist and the eminent French pianist, having now visited us for some seasons in

succession, intend to make these recitals a permanent feature. They are the *gemini* of the artistic constellation. There are many fine violinists and pianists who combine to give expression to the boundless treasury that lies in the sonatas of the great masters, but, as a rule, one or other of the players is subjective, or both present their independent ideas, in either case to the detriment of perfect *ensemble*. With the artists in question, however, imagination and expression seem to be mutually spontaneous, which is the more remarkable because each player is a soloist of intellectual originality and executive distinction. The programme consisted of three fine examples of the sonata—namely, Mozart's in D major (No. 30), Schumann's, and the 'Kreutzer' of Beethoven. The Schumann sonata was beyond criticism, though selection might be made of the second movement for an exhibition of rapid simultaneous thought. The 'Kreutzer' sonata, in the hands of these artists, is too well known to call for comment, in short, the critic's occupation was gone in the presence of such a rare musical combination.

Among vocalists who have appeared in recent years Mme. Alice Esty must take a foremost place. Her programme on May 5th was interesting, including a variety of modern songs by Tchaikovsky, Strauss, Elgar, Pizzi, Delius, Wolf, and others. Mr. Joska Szigeti contributed two solos, the first being the last two movements of Mr. Hamilton Harty's Violin Concerto in D. The last occasion this work was heard was the first performance by Mr. Szigeti with the 'New Symphony' Orchestra a few weeks ago. The pianoforte accompaniment, played by the composer, succeeded in reflecting the melodic beauty and executive resources of the solo instrument with greater effect than previously.

The international aspect of the series of recitals which Miss Ethel Leginska is giving at the Æolian Hall was further extended on May 6th, when the pianist gave a turn to British composers. The initial pieces heard were devoted to old English masters, beginning with Purcell and ending with John Beale. Miss Leginska played the first example—the Chaconne from Purcell's Suite No. 2, upon a spinet. The pianist's restrained and gentle methods were just suited to the simple charm and grace of the time-honoured music, the Andante from Arne's Sonata in D minor proving very acceptable. Later in the afternoon a number of selections by contemporary composers were heard, in all of which Miss Leginska displayed their abilities in their happiest light.

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MISS EFFIE KALISZ.

Cut Leaves.

Model answers to questions on 'Touch' for candidates preparing for examinations in pianoforte playing by Wilson Manhire, F.C.C.L., L.R.A.M., A.R.C.M. Founded on the teachings and writings of Tobias Matthay, F.R.A.M. Published by **J. H. Larway**, 14, Well Street, Oxford Street, W. Price 6d. nett; paper covers, pp. 1-29.

This little manual is invaluable to the earnest music student, its hints at the outset are well worth bearing in mind, and the series of almost certain questions with the best possible and clearest of answers are soon learnt, but more than this they instruct the pupil thoroughly in the subject at the same time.

'The Secret of Acquiring a clear, penetrating and beautiful tone, on the violin and violoncello,' by Aug. Leop. Sass. Price 6d. Published by **Bosworth & Co.**, 5, Princes Street, Oxford Street, W. Paper cover, pp. 1-45.

This little book deals with the production of tone, as it should be taught, namely, that much, perhaps everything, depends on the pupil's own work power, bow and wrist work. Diagrams illustrate the chapters throughout, dealing with the management of the bow, and a diagram of the bow in chapter vii, should prove instructive. The book also deals with the Sevcik method by Paul Stoeving and Sevcik's Life History by Ben Hayes.

Edward MacDowell, 'A Study,' by Lawrence Gilman. Published by **John Lane**, The Bodley Head, 1909. Price 5/- nett; 16 illustrations, pp. i-xii, pp. 1-190.

This invaluable volume is a biography of a great man—one who will live in the years to come. It deals with 'the man' and 'The Music Maker,' and last but by no means least, there is a complete list of his works, starting at op. 9. It is a book that one reads and re-reads, longing to have known the man, or as an alternative, to know his wonderful nature music more and more. In it is given a letter from Greig written in English, a great rarity. The description of him in the lecture room and his ways is life-like, on page 44 we get an idea of the keenness his methods aroused, and the eagerness and love with which he was sought. Such a life as this can only be written by one who has intimate knowledge of a man and his life. It is the complement of the other work on the same master from Mr. Gilman's pen.

'The Analysis of the Evolution of Musical Form,' by **Margaret H. Glyn**, author of 'The Rhythmic Conception of Music,' etc. 8vo. pp. xxviii, 332. Price 10s. 6d. nett. (Inland postage 6d.)

The general drift of this theory of music has already been indicated in the author's 'The Rhythmic Conception of Music.' The object of the present volume may be briefly stated to be the application of the evolutionary principle to practical music, the essential motive power of which is to be found in rhythm. By this means it is possible to produce an analysis which, as promised in the former volume, 'shall weld all the various parts of musical education into one consistent and logical whole.'

The theory has arisen not from abstract ideas, but out of the study of music. It is not so much a theory about music as an endeavour to translate into the terms of the intellect the form of the impressions made upon the musical imagination—in short, to hold the mirror up to music. It is hoped that those who have themselves the intuitive knowledge will recognise the likeness.

The author considers that the purpose of this Analysis could not be better stated than in the words of one of the most broad-minded of our musicians, the late Mr. Alfred Hipkins. 'We must forget what is merely European, national, or conventional, and submit the whole of the phenomena to a philosophical as well as a sympathetic consideration, such as in this (nineteenth) century is conceded to language, but has not yet found its way to music.'

Miss Effie Kalisz.

A remarkable success was achieved at Steinway Hall on April 23rd, by Effie Kalisz, a pianist of Polish parentage, who was born in London ten years ago. She is a bright-looking child and, to judge by her demeanour on the platform, her studies have not had a depressing effect upon her spirits. Effie Kalisz is certainly a wonderful player. Not only has she acquired a technique which enables her to compass with ease formidable difficulties, but she brings to her interpretation of the works a command of expression which many adult performers might well envy. The child made a decided impression at the out-set in Beethoven's Sonata in C minor (op. 10, No. 1), for her phrasing lacked neither clearness nor breadth, and the Finale was presented with a fine amount of animation. Scarlatti's so-called Sonata in G major was next given in delightfully crisp fashion, while three pieces from Schumann's 'Kinderscenen' and the same composer's 'Traumeswirren' were set forth in artistic fashion. But the performance which the audience appreciated was that of Liszt's Polonaise in E major. This exacting piece emphatically demands from the interpreter a full measure of decision, and she played it with an air of authority and remarkable firmness. Among other things, she gave a charming account of Raff's graceful 'Fileuse,' and she drew also upon Mendelssohn—for the Rondo, Capriccioso and 'Spinnerlied'—and Colomber.

Leonid Kreutzer.

Mr. Leonid Kreutzer, who was introduced at a recent orchestral concert given by the New Symphony Orchestra, under Mr. Landon Ronald's direction, is a musician whose playing is marked by high purpose and considerable intellectual gifts. Not only is his technique sufficient to overcome all difficulties, but it rises to a pitch that entitles him to a place among pianists of the first rank. A more perfect performance of the Finale from Chopin's B minor Sonata than that which he gave at St. James's Hall on May 6th has seldom been heard. A feature was a finely conceived reading of Rachmaninoff's Prelude

in G minor, in which the pomp and circumstance of the music were absolutely convincingly expressed. Pieces by Handel, Bach, Rameau, Brahms, and Scriabine—the last a very strenuous effort—completed the programme.

East Grinstead Orchestral Society.

The Society has recently been re-organized, and is giving an interesting programme at the Queen's Hall on May 19th.

Our Music Folio.

Under this heading occasional reviews of music will appear.

Published by **Joseph Williams, Ltd.**, 32, Great Portland Street, W.

'Tarentelle Napolitaine' (op. 45), by A. d'Ambosio, for violin, with piano accompaniment; price 5/- . A fine, brilliant tarentelle, of considerable length, for advanced players; difficult.

'Pizzicato Caprice,' for violin and piano, by William Henley (op. 13), price 4/- . A very pretty and dainty solo for violin, alternating throughout between the playing of pizzicato and arco. The tempo changes from allegretto grazioso $\frac{2}{4}$ to a restful andante $\frac{4}{4}$, returning at the close to a bright allegretto $\frac{2}{4}$. For advanced players; difficult. Obtainable also for stringed orchestra, 3/- nett; small orchestra, 1/6 nett.

'Sweet Harmony,' words by William Strode, music by Goring Thomas; price 2/- nett. The theme of this song is somewhat out of the ordinary, but is most certainly acceptable. It speaks of the soul and its strong feelings and quiverings, but shows in sweet relief, 'The soul consists of harmony.' In C (D to F); also in the key of B flat.

'A Minstrel Song,' words and music by Sydney Ffoulkes; price 2/- nett (sung by Miss Julia Neilson in the play 'Henry of Navarre'). The solo can be taken apparently by voice or violin (though in the song itself no violin part is given), and the accompaniment is suitable for piano or harp. In three keys, E flat, F (original), and G.

Published by **Hawkes & Son**, Denman Street, Piccadilly Circus, London, W.

'Awakening of Love,' valse idylle, by Adolf Lotter; for piano, 2/- nett. A pretty waltz that will commend itself. We may quote that, 'the compositions of the celebrated Bohemian composer are now meeting with immense success. In the ball-room Lotter's melodious valse are always encored.' Full orchestra, 2/-; small ditto, 1/4; extra parts, 3d. each; piano conductor, 8d., nett prices.

'Amina,' Egyptian serenade, by Paul Lincke; for piano, 2/- nett. Bright, stirring and appealing; no doubt will please in its very different presentment from the occidental serenades we are mostly accustomed to. May also be had for full orchestra, 2/-; small ditto, 1/4; extra parts, 3d. each; piano conductor, 8d., nett prices; and for military band.

'Ciribiribin,' Célèbre Chanson de A. Pestalozza, valse by P. Bucalossi; for piano, 2/- nett. Also for full orchestra, 2/-; small ditto, 1/4; extra parts, 3d. each; military band, 8/-, nett prices.

Published by **J. H. Larway**, 14, Wells Street, Oxford Street, W.

'Tone Stanza,' from a musical calendar, for piano-forte, by Ernest Austin; No. 1, F minor, price 1/6 nett. A very poetic *moderato*; moderately difficult.

'Music Poem,' No. 2, for pianoforte (op. 28) by same composer; price 2/- nett. Full of brilliance and colour, and refinement that the title suggests. The change of key is perpetual; difficult.

'Ernest Austin's Songs' second volume (op. 10); price 2/- nett; contains:—1 'Cradle Song,' Ernest Austin; 2 'Sigh no more, ladies,' Shakespeare; 3 'Life,' Mrs. Barbauld; 4 'The Stream and the Willow,' E. Austin; 5 'A Song of Folly,' E. Austin.

'Lyric Tone Poems,' by Frederick Nicholls (op. 8), arranged for either low or high voice; price 2/- nett. The words are given in English and German, and the six songs in the album are as follows:—1 'If love should fail' (the yellow book); 2 'Mutability,' P. B. Shelley; 3 'Sweeter and Sadder'; 4 'Evening,' T. Moore; 5 'My Sweetheart,' Griffith Alexander; 6 'Only in Dreams' ('Harper's Magazine').

Published by **Bosworth & Co.**, 5, Prince's Street, Oxford Street, W.

'Souvenir Canadien,' for violin and piano, by Donald Heiens; No. 1 is styled 'Indiansque,' and No. 2, 'Mazurka.' 'Indiansque' is a really charming violin solo, full of melodic sympathy combined with a certain brilliance that is most pleasing; moderately difficult; price 1/6 nett. The 'Mazurka,' No. 2, is a longer solo (two full size pages) and is extremely brilliant; three passages of harmonics are met with. The advanced violinist will revel in the fresh, fiery brilliance of this solo; difficult; price 2/- nett. We should not, perhaps, omit to say that both 'Indiansque' and 'Mazurka' are dedicated to Miss Marie Hall; and that Messrs. Bosworth & Co. have given a notice of a book published by them which will be of interest to violinists in general, entitled 'Violin School for Beginners,' by Otakar Sevcik. In seven separate parts, 1/- each; 2 vols. 3/- each; complete, cloth, 8/- . We hope to be able to review in a future issue.

'Vier Kleine Vortragsstücke' (four short pieces), for violin and piano, first position, on the semitone system, by Ursula Williams. These little pieces are to be heartily recommended to beginners on the violin; they are perfectly easy, and everything as to manner of playing is shown. We believe the price is 1/- each. The series contains:—No. 1, 'Walzer'; No. 2, 'Ein trüber Tag' ('A Dull Day'); No. 3, 'Bärkarole'; No. 4, 'Schmetterlinge und Bienen' ('Butterflies and Bees').

'Valse-Etude,' for violin and piano, by D. Alard, arranged and with piano accompaniment composed by Spencer Dyke; price 2/- nett. A fine Etude, replete with pleasure and instruction for the advanced violinist, and with the added luxury, no doubt needless to say, of a truly musicianly accompaniment.

Published by **Gould & Co.**, 25, Poland Street, Oxford Street, London, W.

'Serenade d'Amour,' for piano, by Arnaldo Sartorio; price 3/- . This has quite the greeting of love about it, with its pretty brightness and sweetens. Continental fingering is used; difficult.

'Serenata,' for piano, by Wilfrid Sanderson; price 3/- . We call our readers' attention to this as being pleasing and attractive; a charmingly bright solo; moderately difficult.

Other two compositions for the pianoforte by the same composer are 'Brise D'Ete' and 'Danse Légère.'

'The Old Side Car,' song, words by J. P. O'Reilly, music by J. Airlie Dix; price 2/- nett. A delightful and humorous love song, the words of which are skilfully arranged on separate sheets that it may be sung by lady or gentleman. In two keys, No. 1 in E flat, original key (B to E); No. 2 in F (C to F).



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Printed and Published by THE SANCTUARY PRESS Surrey Chambers, No. 11, Cursitor Street, Chancery Lane, London, E.C.